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noisseurship, his enthusiasms are generally for the best things. To bring many into the presence of the best things is a great achievement.

F. B. TARBELL

UNIVERSITY OF CHICAGO

*Euripides, seine Dichtung und seine Persönlichkeit.* Von HUGO STEIGER. Heft V, *Das Erbe der Alten*. Leipzig: Dietrich'sche Verlagsbuchhandlung, 1912. Pp. vi+124. M. 3.50.

The criticism of Euripides perhaps more than that of any other Greek author has time out of mind suffered from an excess of subjectivism. Given a certain point of view on the part of a critic, and his reactions can be foreseen with the certainty which attends the prediction of eclipses. Between the transcendental methods of Wilamowitz, the plausible impossibilities of Verrall, the erudite harmonizations of Nestle, the dextrous romanticizing of Murray, to mention types of the more recent critiques only, the *via media* is none too often struck or consistently traveled. For the problem of Euripidean criticism is essentially to account for, if not to harmonize, his conflicting purposes. Rarely has there been a man of letters less at one with himself; witness his relentless iconoclasm, and his moral inspiration, the streams of ravishing, transcendental poetry, and the wastes of sarcastic, logic-chopping prose. Now these contrasts are not to be interpreted away by romanticizing the prosaic, or by rationalizing the poetical, or by reducing both to a level of consistent "enlightenment"; but, as Steiger insists, they must be recognized as the expression of a personality at war with itself. Euripides' plays were not written merely to win prizes, nor did they fall from heaven solely to enable critics to test the principles of dramatic art (p. 6). Their author was a great poet, but perhaps an even greater moral judge; it was the tragedy of his life to be compelled so often to sacrifice before his ethical postulates the very essence of the myth which as poet he was to glorify.

In attempting to grasp this personality of the poet, Steiger was led to Ibsen. Much of Ibsen-criticism he found could be applied directly to Euripides, and many passages of the Norwegian's letters and poems he felt to be exactly what Euripides *might* have said of himself. This likeness is so obvious that it had not passed unobserved. Nestle, Wilamowitz, and Woerner had called attention to it, but Steiger elaborates the comparison and succeeds thereby in throwing not a few rays of light upon Euripides' work regarded as the expression of a singular personality. Of the many significant parallels the following are perhaps the most important: Both were inspired by the "genius of uprightness"; were fanatics of reality, never wavering between "sweet lies and bitter truth"; were apostles of an uncompromising morality, by which standard alone they passed judgment, and in whose interest they not infrequently sacrificed dramatic values; in short, practically every play of both Greek and Norwegian is best understood as an ethical *Tendenzschrift*.

The introductory remarks on the general spirit of the work of Euripides, as contrasted with that of his predecessors, are excellent but incapable of brief summary. The several succeeding chapters treat the extant plays (the fragments are wisely excluded) by groups in the light of the general principles of criticism adopted. Without attempting a catalogue of his criticisms, I shall undertake in a mere phrase or so to indicate those points of view which for especial interest or novelty seem to deserve mention even in this brief space. Thus the *Orestes* is intended as a *reductio ad absurdum* of the old myth after the *Iphigenia in Tauris* had offered a new and ethically satisfactory solution. The *Phoenissae* is conceived in the spirit of revolt against the tragedy of fate as typified in the *Septem*. The *Herakles* is the triumph of patient humanity over the wanton wickedness of a deity. The *Troades* is a *Tendenzschrift* to warn against the Sicilian expedition by depicting all the horrors of war, the material ruin of the vanquished, the moral degradation of the victors—a sort of Last Judgment panorama (Dieterich). This view which had been presented in an earlier paper is defended in a long note against the criticisms of Wilamowitz. The *Helena* is regarded as an extended parody of the old mythology, especially of the plot of the *Odyssey*, a spectacle upon which one may have gazed either with merriment or with moral indignation. This general position, though plausibly put, I find least convincing. The *Cyclops* is a burlesque on the Superman of the Sophists. The *Rhesus*, if not by Euripides himself, is at least Euripidean in tone. Its author had evidently read the *Doloneia* with righteous indignation. The discussion of this play goes far toward establishing its genuineness. It might be noted in passing that a historical illusion in the play would seem to date it in the early years of the Peloponnesian War (cf. *Philologus*, 67, p. 446). The *Ion* is a protest against any *Herrenmoral*. Finally Steiger vigorously rejects the palinode theory for the *Bacchae*. He points out the serious criticisms of the moral of the play which the poet allows himself, and makes his case all the stronger by not claiming a fairly diabolical hyper-refinement of destructive criticism after the manner of Verrall's latest book. And yet the presence of a certain note of yearning for peace and contentment in the midst of the world cannot be gainsaid. "Short is life and he who pursues a lofty goal loses thereby the day's joy" (Steiger's paraphrase of vss. 397 ff.). If this be the real meaning of the play it corresponds remarkably well with the spirit of resignation shown in Ibsen's last drama, *When We Dead Awaken*. It is the same weariness which Mr. Dowden finds in the closing epoch of Shakespeare's work.

The book is charmingly written, in a lucid style and with that mastery of material which allows artistic treatment. The Introduction and the last chapter are singularly fine bits of criticism, and well worth reading, quite apart from their philological interest. The point of view is adequately, though not exhaustively, set forth. Readers of Euripides should be stimulated to apply it further and in greater detail for themselves. It is noteworthy that Dieterich (in the admirable article "Euripides," *Pauly-Wissowa*, VI)

has been greatly influenced by certain earlier papers of Steiger's in which the latter's main positions had been presented, and in part applied in the criticism of certain plays.

The typography is excellent. Only two really confusing misprints have caught my eye: Hekabe for Hekate on p. 81, and 183 for 1383 in note 2, p. 115.

W. A. OLDFATHER

UNIVERSITY OF ILLINOIS

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*Grammatica militans. Erfahrungen und Wünsche im Gebiete des lateinischen und griechischen Unterrichtes.* Von PAUL CAUER. Dritte, umgearbeitete und stark vermehrte Auflage. Berlin: Weidmannsche Buchhandlung, 1912. Pp. xii+227. M. 5.

That the study of Latin and Greek grammar—even in its departure from the normal—can be made fascinating to both teacher and student had been already shown by Dr. Cauer; and in this third edition of the *Grammatica militans*, appearing nine years after the second edition, he presents the subject in yet broader scope. We are accustomed to look to antiquity with reverence for its great works and great men, its poems, statues, philosophy, and political institutions; we seek illumination from them. Equally well, as Dr. Cauer maintains, the study of the *development* of the ancient languages is a great educative force for the youth of today and a mighty means of intellectual culture. He speaks not as a theorist, but out of a long and rich experience. The Greek language especially, which, as studied by our youths, covers the range of time from Homer to Attic Greek, offers an unexcelled field for observing the development and growth of language.

The book is intended for the teacher of Latin and Greek. It presents the fruits of modern linguistic studies, particularly from the historical standpoint. It is not difficult to understand and is replete with quotations from Greek and Latin. Furthermore, an inspiring and practical teacher shows what facts from the store of modern learning he himself has found useful in his classes; what simple facts of historical grammar should be imparted to the beginner, and what can be more profitably learned later in the course. Reviews of grammar, as the student grows in mind and experience, are not drudgery, but a means to intellectual awakening, if conducted in the manner indicated by Dr. Cauer.

In this brief notice it is impossible to do justice to the author's invaluable suggestions and convincing arguments. The book must be read to be appreciated. The chapters deal with: i, "Grammatische Terminologie," a discussion of the technical terms of grammar and of the preferable ones where a choice is offered; ii, "Induktion und Deduktion," a discussion of the inductive and deductive methods; each has its place, but the inductive method is not suited to the first steps; iii, "Analyse und Synthese," defined and illustrated as means of arriving at an author's thought, with many examples from Latin and Greek;